

 **Horizon Application Form**

Type a question HRZN0251

Please confirm that the lead artist or company meet the following Eligibility Criteria: You are currently based in England (please note – you do not need to identify as English)
You have been creating professional performance work for a minimum of 5 years
The proposed project could be classified as theatre, dance, performance, live art, circus, cabaret, 'made for digital' or work that straddles and embraces a number of artform approaches
You consider the work to be new or recent within the context of your portfolio
You have good availability the weeks of 16th & 23rd August 2021

Lead Artist Name (if applicable) Rohanne Udall

Preferred Pronouns She/Her

or Organisation/ Company Name (if applicable) Chatting Tanum

Email rohanneudall@me.com

In which Arts Council England region is the lead artist or company located? London

Artist/ Company Website (if applicable) <https://www.chattingtanum.info/>

Which strand of Horizon are you applying for? (Please refer to Call Out document) Presentation

Please submit a short statement introducing the lead artist or company (up to 300 words) or upload a video or voice recording (no more than 2 minutes) Chatting Tanum are an arts collective currently composed of Rohanne Udall (London) and Paul Hughes (Nottingham), making artistic, performance and curatorial projects. We are currently preoccupied with: demons, drawing, contracts, governance, invitations, lanyards, playscripts and post.

Over the past 8 years, our work has been produced within and presented across stages, galleries, universities and digital spaces, including: Hospitalfield Arts, PACT Zollverein, Siobhan Davies Studios, LADA, DRAF, UKNA, The Harris Museum, 4/4, and Dance4's Nottdance. Our trans-disciplinary practice is nourished by diverse understandings of making, gathering and thinking.

With a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Sensitive to texture, context, history, composition and expectation, we keep things fresh by working with what we don't fully understand. Our commitment to the unjustifiable continually leads us to new ways to think about the power, pleasures and potentials of artistic practice.

Some highlights:

2013. We join a group of art students in taking over of a former JobCenterPlus.

2014. We circulate a print programme for a fake venue at the Edinburgh Fringe.

2015. A drunk producer in a bar in Ipswich offers us our first residency.

2016. We make our first good performance.

2017. Bored of admin, we make a short video of Rohanne dropping a series of objects. People love it.

2018. One of our performance nights is described as 'like nothing else in London'.

2019. We run a LADA DIY in which people dress up as ghosts and haunt Artsadmin. It breaks our hearts.

2020. We finish our video series for kids that exhaustively accounts for the relationship between 'Practice' and 'Theory'.

2021. We write this application to Horizon: a beautiful, transcendental experience.

How would you best classify the proposed work?

Dance
Live Art
Theatre (Devised)

Please describe the proposed project (up to 300 words) or upload a video or voice recording (no more than 2 minutes)

We propose to present a live performance and online video presentation of 'Can You Feel It?' (premiered 2019 Rich Mix): our mischievous laboratory in which two performers tread the impossible line between feeling and fakery.

"Ferocious flirting with stereotypes and clichés, embracing the awkward and tender, the lush sensorial, the rich mess and slippery clarity. It is an open invitation, no tricks, serious and playful, never fixed." Sara Ruddock

A collaboration with lighting designer Alex Fernandes, CYFI? is a deep-dive into the materials of stage lighting. Virtuosoic, excessive, slapstick and sincere, the work presents two performers wordlessly moving through tantrum, solipsism and eroticism on a seemingly empty stage. These trembling avatars begin to shake, seize and then wield the stage lighting to reframe their opportunistic melodrama. Lanterns move & gels are swapped in a growing giddy mess of wires, colour and feeling. The room heats up, everything accelerates. Artifice and authenticity, interior and exterior, bodily and emotional: things get shaken, blurred, tangled, and dropped.

"... Now I am losing control. I am laughing and twitching. The drama is leaking into the audience. I look around me and I see other people looking around them ... Everyone is moving. Everyone is twitching." Lara Pawson

CYFI? challenges the legibility and authority of 'real' feeling. Audiences see ready victimhood and vampiric empathy; the gendered and racial economies of feeling; and the limits of ever knowing what's going on beneath the surface. Seductive, playful, critical and delirious, CYFI? is our response to a time of political, social and ecological devastation. In the shadow of urgency and outcry, we wonder: what is our insatiable desire to feel something, our terror of feeling nothing?

Bold, critical, and delicious, CYFI? is perfectly situated to share our interdisciplinary practice to international audiences*.

*and delegates

Please submit a short statement about the scale of the work and the practical requirements of

The work is designed for a stage (approx 7m wide x 5m deep) but can equally take place in a hall or exhibition space. The work can sit well with a small and spatially distributed audience to adhere to Covid guidelines.

The work would involve two performers (Rohanne and Paul – lead artists and producers) and one lighting designer (Alex Fernandes).

your project including the number of people involved and their roles (up to 150 words) or a video or voice recording (no more than 1 minute)

Please outline your international experience to date (where relevant) and detail any particular international relationships that the lead artist or company are looking to cultivate for the work (up to 150 words) or upload a video or voice recording (no more than 1 minute).

Please upload a short statement from someone who can vouch for the work that you create and advocate for its inclusion in Horizon along with their full name and contact details. This can be a written statement (up to 300 words) or a video/ voice recording (up to 2 minutes).

Please provide up to 2 web links (eg YouTube, Vimeo etc) to video documentation of your work (if available). If applying for the Presentation Strand, we invite you to submit documentation of the proposed project in full

We would also invite Anika Vajagec to film CYFI? for an online audience. Anika worked on capturing this work in 2019, and her idiosyncratic style – utilising close up, distracted camera work, texture and commentary - is ideal for this work.

CYFI? would require remount rehearsal of one week, including two days with the technical materials.

Minimal tech requirements: 9 floor paricans. We also like 6 booms at the side, but the work can exist without them. (Lighting plan: https://ce815c6b-f9be-4202-b85a-5e2a672af0dd.usrfiles.com/ugd/ce815c_4f256a0b215c4a8cba3403633644cfd2.pdf)

Our international experience has largely been in Germany:

- residency at PACT Zollverein, Essen, developing CYFI? (2019)
- audio installation 'The Chorus' commissioned by and presented at DISKURS festival, Giessen (2017)
- performing in Vlatka Horvat's stage performance Minor Planets, premiered at HAU Berlin, commissioned by Haus der Kulturen der Welt. (2017)

We have cultivated an international community of peers (west, central and eastern Europe, USA and Canada, South Korea, Aotearoa / New Zealand), through various unfunded initiatives to share and host practice, including publications, online radio, and choreographic libraries.

We want to develop relations with institutions committed to supporting experimental performance practice; as a launch-pad to engage with local communities of practitioners and peers. Designed for DIY spaces and more institutional platforms, our work has minimal spoken language or tech – and sits happily within dance, theatre, visual arts, live art and academic contexts. We've got something for everyone.

[Reference ChattingTanum.pdf](#)

Can You Feel It?, 5 min summary edit: <https://vimeo.com/551552501> (or full

project in full where this is available. For either strand, where supplying documentation of previous works, please supply short extracts of no more than 5 minutes in length each. (Note that the curatorial team will only watch the first 5 mins if extracts are not provided)

version: <https://vimeo.com/377427250/6d4430a812>)

An interpretation from Anika Vajagic: <https://vimeo.com/465448083>

Please submit a short statement outlining whether the proposed work is created for a specific audience e.g. family (up to 150 words) or a video or voice recording (up to 1 minute)

“Philosophical performance for all!” (youth group)

“I felt in awe of their energy and commitment” (emerging artist)

“So exciting, like nothing else I’ve ever seen” (first-timer)

Not designed for a specific audience, we often see our work exciting and engaging queers, children, and people dragged along by their partners who expect to be bored. Our work might look and sound a bit abstract, but it actually pretty easy to get once you're in the room.

Can You Feel It?:

- is a deceptively simple work that is witty, riotous and approachable.

- presents an exploration of everyday human desires, drives and frustrations, challenging audiences to question behaviours and habits.

- deconstructs the technology of the theatre, playing with light, colour and frame in enticing and rarely seen ways.

- speaks to histories of empire and future ecological collapse; and our entangled emotions of anger, exhaustion, complicity and doubt.

Before submitting this form please confirm that you have also submitted our Equal Opportunities Monitoring Form

I have completed the Equal Opportunities Monitoring Form

Hi. I'm Nikki Tomlinson, freelance producer/dramaturg and co-director of Independent Dance.

I didn't write this. Chatting Tanum did.

They got in touch with me the day before this application was due, after they had realised that they needed a reference. I was quite busy – and already committed to writing two other references for Horizon that afternoon – but said that we might be able to work something out.

Chatting Tanum sometimes say that their work is about making the impossible possible. Or the unthinkable thinkable. It's about finding a way of operating beyond received conventions to produce something else: something unlikely, thought-provoking, riotous, enlivening. Something that provokes a smile.

They don't know what I honestly think of their practice. But I once introduced their work as "hard to describe but very original." In 2019, I saw them perform to an audience of industry delegates at Nottedance. I discretely took a photo mid-performance, and sent it to them with the note: "I did a bad bad thing. Couldn't help myself. Bunch of programmers semi-reluctantly enjoying themselves xx." Later on I told them that this work was "beguiling" and "conceptually rigorous" and that it cajoled an already tired audience into a disarmingly enjoyable experience.

I also told them that after we had first spoken together I suspected that their work might be (or come across as) a bit pretentious. But after spending a year in conversation with them – seeing and supporting two of their performances as a dramaturg and mentor – I decided that they weren't.

These aren't my words only, but I'm putting my name to the joint effort: I vouch for the work that Chatting Tanum creates, and advocate for its inclusion in Horizon.

Best,
Nikki Tomlinson
nikki@independentdance.co.uk